

88.7 H324 ST1163

~~88.7~~

Columbia University
in the City of New York

THE LIBRARIES



MUSIC LIBRARY

A

PERIODICAL COLLECTION

of
Sacred Music

(Selected from the best Masters of the)

German and Italian Schools,

With a few original Compositions
& several pieces written expressly for this work.

(The whole composed, selected, and arranged with an Accompaniment

for the
Organ or Piano Forte.

and respectfully inscribed to

John Benjamin Heath, Esq.

BY
VINCENT NOVELLO.

Organist to the Royal Portuguese Embassy.

London
NOVELLO, EWER & CO.
1, Berners Street, W. and 80 & 81, Queen Street, Cheapside, E.C.

where may also be obtained

<p>V. Novello's, <i>Sacred Music</i>, inscribed to the Rev. W. V. Ewer <i>2nd Edition in two Vols.</i> price each } 14/-</p> <p><i>Metells for the Morning Service, 12 Books</i> each 4/6 <i>Evening Service, Vespers, Complin & Te Deum, 12 Books</i> each 4/6 <i>Twelve Easy Masses, calculated for small Choirs, 3 Vols.</i> each 14/-</p>	<p>V. Novello's, <i>Edition of Haydn's Masses</i>. 16 Nos from 3/- to 8/- each <i>Mozart's Masses</i>. 18 Nos from 3/- to 9/6 each <i>Haydn's Te Deum, or Seven last Words</i> 8/- <i>Haydn's Stabat Mater</i> 9/- <i>Adaptations from the Operas of Mozart & Spohr</i></p>
---	---

HAYDN'S STABAT MATER,

for
Four Voices,

with an Accompaniment for

The Organ or Piano Forte.

Arranged from the full Score

& Inscribed to his Friend

The Rev. G. S. Sarsbie.

BY

VINCENT NOVELLO.

Organist to the Portuguese Embassy.

Ent. Stat. Hall.

Reduced Price 9/-

London

NOVELLO, EWER & CO

1, Berners Street, W. and 80 & 81, Queen Street, Cheapside, E.C.

Boston, New York & Philadelphia.

DITSON & CO

887
H324
St1163

HAYDN'S STABAT MATER.

Preliminary Notice.

During the Musical Festival at York in 1828, I happened to meet my kind friend M^r LATROBE at one of the delightful performances which took place on that occasion; and, in the course of conversation between the acts, the subject of HAYDN'S "STABAT MATER" having been accidentally mentioned, I expressed my very high admiration of that masterly production, & said that I had determined to bring forward a new Edition of it, as a kind of Companion to the exquisite "PASSIONE" by the same Author, as soon as I could possibly command the requisite leisure to do so.

M^r LATROBE, after expressing his approbation of my intention, informed me that he was acquainted with some of the peculiar circumstances which led to the production of the admirable Composition first alluded to, and promised to communicate them to me on his return to Town, together with a few other little anecdotes relative to HAYDN, at the time that he visited England.

The following interesting and very pleasantly-written Letter is the result of our accidental conversation on the above occasion; and I feel particularly gratified in this opportunity of preserving so agreeable a specimen of my friend's literary ability, modest self-appreciation, sterling musical taste, and characteristic good-humour.

I flatter myself also that every admirer of HAYDN, will not be displeased with me for thus placing upon record a document which contains such authentic intelligence relative to the origin of the charming Composition here presented to the Public; especially as the anecdotes which M^r LATROBE has narrated with such playfulness and vivid force, are of a nature calculated to do equal honor to the illustrious Composer, and to the Narrator who enjoyed the enviable happiness of his intimate acquaintance and cordial friendship.

August 12th 1830. 67 Frith St. Soho Square.

VINCENT NOVELLO.

Copy of a Letter from the Rev^d C. J. LATROBE, to M^r V. NOVELLO.

My dear Sir,

19 Bartlett's Buildings Nov. 22^d 1828.

When I had the pleasure of meeting you at York, I promised, on my return to town, to give you some account of my intercourse with HAYDN, (a name, to which no high-sounding epithet, not even that of Mus. D. Oxon, can add any lustre.) I returned in October, but have since been called to Oxford, & have not yet worked my way thro' a mass of correspondence, which had accumulated during my long absence. Add to this, that by a weakness in my arm & hand, which has for some time been creeping upon me, writing has become more troublesome to me than formerly, & I am sure you will now admit my apology for the delay. But promises once made must be kept, & therefore without further preamble, I will endeavour to note down a few particulars, which, however, can be of little value to any one but myself. When HAYDN arrived in England in 1790, I was introduced to him by D^r BURNEY, who well knew the value I should set upon the personal acquaintance of a man, whose Works I so greatly admired, & of which I may say, that they had been a feast to my soul. I had at that time made scores of about 25 of his Quartettos, from the printed parts, & continued to play them on the piano-forte with tolerable accuracy, as to their internal construction. Whether he perceived, on our first interview, that my admiration of him as the first of composers, in conversation, soon rose to sincere affection for him as a most amiable man, & therefore felt mutual kindness towards me, I will not presume to say, but he was pleased, not long after, to pay me a visit. When he entered the room, he found my wife alone, & as she could not speak German, & he had scarcely picked up a few English words, both were at a loss what to say. He bowed with foreign formality, & the following short explanation took place. H. Dis, M^r LATROBE house? The answer was in the affirmative. H. Be you his Woman? (meaning his wife) "I am M^{rs} LATROBE," was the reply. After some pause, he looked round the room, & saw his picture, to which he immediately pointed, & exclaimed, "Dat is me. I am HAYDN!" My wife instantly, knowing what a most welcome guest I was honoured with, sent for me to a house not far off, & treated him with all possible civility. He was meanwhile amused with some fine specimens of Labrador spar on the chimney-piece, which he greatly admired & accepted of a polished slab. Of course I hastened home, & passed half an hour with him in agreeable conversation. He gave me his direction & begged me to call on him whenever I pleased, which I considered the more condescending, as he would derive neither honour nor profit by my acquaintance. You may be sure I availed myself of the privilege, & believe, that we did not grow tired of each other's company. The same friendly intercourse between us was kept up during both his first & second visits to England. Sometimes I met him at friends' houses, but never enjoyed his company more than at his own lodging. I now & then found him at work upon those magnificent symphonies, which he composed for Salomon's Concerts, & tho' I avoided taking up time so well employed, yet he would sometimes detain me, & play for me some passages of a new Composition. On enquiry, hearing from a friend, that I had ventured to compose some sonatas for the pianoforte, he desired to hear them. As he observed, that they ought to be printed, I agreed, if he would permit me to dedicate them to him. Of this he has made mention in his own account of his visits to England. These sonatas, with many compositions of better masters, have long ago swam down the stream of oblivion, & made room for a younger fry. Speaking with me of Mozart's death, he added, with that modesty, by which he was distinguished, "In him the world has lost a much greater master of harmony than I am?" In general, I never perceived in Haydn any symptoms of that envy & jealousy, which is, alas, so much the besetting sin of musicians. He appeared to me to be a religious character, & not only attentive to the forms & usages of his own Church, but under the influence of a devotional spirit. This is felt by those, who understand the language of music, in many parts of his Masses & other Compositions for the Church. I once observed to him, that having in the year 1779, when a youth, obtained the parts of his Stabat Mater from a friend, who had found means to procure them at Dresden, I made a score, & became enchanted with its beauty. The study of it, more than of any other Work, helped to form my taste, & make me more zealous in the pursuit of this noble science. He seemed delighted to hear my remarks on a composition, which he declared to be one of his own favourites, & added, that it was no wonder, that it partook of a religious savour, for it had been composed in the performance of a religious vow. He then gave me the following account of it. Sometime about the year 1770, (but as to the particular year, I am not sure,) he was seized with a violent disorder, which threatened his life. "I was," said he, "not prepared to die, & prayed to God to have mercy upon me & grant me recovery. I also vowed, that if I were restored to health, I would compose a Stabat Mater in honor of the blessed Virgin, as a token of thankfulness. My prayer was heard & I recovered. With a grateful sense of my duty, I cheerfully set about the performance of my vow, & endeavoured to do it in my best manner. When finished, I sent the score to my dear old friend Hasse, then residing at Veitshausen, (if I am right.)" He returned me an answer which I shall preserve as a treasure to the end of my life. It is full of affection & truly religious feeling, for "he was not only my musical, but my spiritual father. The Stabat Mater was performed at Vienna, both in the Imperial Chapel & at other churches with acceptance, but I dedicated it to the Electress of Saxony, who was an excellent judge in music, & at Dresden it was done justice to?" The tears glistened in his eyes, while he gave me this account, of which I have remembered the very words. More I will not add, than to assure you of my esteem & thanks for your kind musical presents to me & my children, — & wishing, that every possible success may attend your very meritorious endeavours to promote the cause of good music,

I am, ever, my dear Sir, your obliged & affectionate Friend & Servant, C. J. LATROBE.

P. S. You wished me to say something on the York musical festival, but you must kindly excuse me. Were I to say all I might say on the subject, I should offend those who swim with the stream, after a gudgeon or a whale; a plover, a quail, who are in extacy on hearing a silly ballad, & yawn during a chorus of Handel. The Chorusses however were most worth going to York for.

HAYDN'S STABAT MATER.

The Accompt^t newly arranged from the Full Score by
V. NOVELLO.

From the German Score
publ^d by Breitkopf and Härtel,
at Leipzig.

Maelzel's Metronome

72 = ♩

Largo

The musical score is written for piano and voice. It begins with a tempo marking of 'Largo' and a metronome indication of 72 = ♩. The piano part is in C major, 4/4 time, and features a variety of textures including arpeggiated chords, sixteenth-note patterns, and sustained chords. The vocal part is in the same key and time, with lyrics in Latin. The score includes dynamic markings such as *f* (forte), *p* (piano), *Cres.* (crescendo), and *ten.* (tenuto). The lyrics are: 'Sta... bat', 'Mater do... lo... ro... sa, do... lo... ro... sa, jux... ta cru... cem,'. The score is arranged in a compact format, with the piano part on the left and the vocal part on the right.

la crimo sa, la cri mo sa, la cri mo sa, dum pen de bat

p

8vi

Fi li us, dum pen de bat

8vi

Tutti p

Tutti Stabat Mater do lo ro sa, jux ta cruce m lacri mo sa

Tutti Stabat Mater do lo ro sa, jux ta cruce m lacri mo sa

Tutti Stabat Mater do lo ro sa, jux ta cruce m lacri mo sa

Sta bat Ma ter do lo ro sa, jux ta cruce m lacri mo sa

ro-sa, do-lo-ro-sa, jux-ta cru-cem la-crimo-sa, do-lo-

ro-sa, dum pen-de-bat dum pen-de-bat Fi-li-us.

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam ge-

men-tem, con-tri-sta-tam et do-len-tem, per-tran-si-vit

men-tem, con-tri-sta-tam et do-len-tem, per-tran-si-vit

men-tem, con-tri-sta-tam et do-len-tem, per-tran-si-vit

men-tem, con-tri-sta-tam et do-len-tem, per-tran-si-vit

gla...di-us, per...trans i...vit gla...di-us, cu...jus

gla...di-us, per...trans i...vit gla...di-us,

gla...di-us, per...trans i...vit gla...di-us,

gla...di-us, per...trans i...vit gla...di-us,

a...ni-mam con...tri-sta-tam per...trans

ge...men-tem et do-len-tem, ge-men-tem

ge-men-tem, et do-len-tem, ge-men-tem

ge-men-tem, et do-len-tem, ge-men-tem

i...vit gla...di-us, per...trans i...vit, pertrans

do-len-tem, per...trans i...vit gla...di-us, per...trans i...vit, pertrans

do-len-tem, per...trans i...vit gla...di-us, per...trans i...vit,


do-len-tem, per...trans i...vit gla...di-us, per...trans i...vit,

i...vit gla...di...us, pertrans.i...vit gla.dius gla...di...us,
 i...vit gla...di...us, pertrans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, per...trans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, per...trans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.

HAYDN'S "Stabat Mater," NOVELLO'S Editⁿ. Part^l Collⁿ No 8.

Larghetto

ALTO SOLO

Met: 76 = 
Larghetto


The musical score is for an Alto Solo part, titled "Larghetto". It is in 3/8 time and the key signature has two flats (B-flat and E-flat). The tempo is marked "Larghetto" with a metronome marking of 76. The score consists of six systems of music. The first system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a "8vi" marking. The second system continues the piano accompaniment with alternating forte (f) and piano (p) dynamics. The third system shows the vocal line with a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with a piano accompaniment. The sixth system shows the vocal line with a piano accompaniment. The lyrics are: ".....quam tris...tis et af...flic...ta fu...it il...la be...ne...dic...ta,".

[illegible]

8vi

O.....quam tris-tis et af-

flic-ta, O quam tris-tis et af-flic-ta, fu-lit il-la be-ne-

dic-ta Ma-ter u-ni-ge-ni-ti, u-ni-ge-ni-ti! Quæ mœ-

re-bat et do-le-bat et tre-me-bat dum vi-de-bat na-ti pœ-nas,

pœ-nas in-cly-ti. Quæ mœ-re-bat et do-le-bat et tre-

me bat dum vi de bat na ti pœnas, na ti pœnas

in cly ti, na ti pœnas, na ti pœnas


nas, na ti pœnas, nas,

pœnas in cly ti.

Lento

Lento

Lento

Met. 76 = 

Lento

CORO *f* Quis, quis, quis est homo, quis est

CORO *f* Quis, quis, quis est homo, quis est

CORO *f* Quis, quis, quis est homo, quis est

CORO *f* Quis, quis, quis est homo, quis est

CORO *f* Quis, quis, quis est homo, quis est

ho...mo qui non fle...ret, qui non fle...

ho...mo qui non fle...ret, qui non

ho...mo qui non fle...ret, qui non fle...

ho...mo qui non fle...ret, quis est homo qui non

ret, qui non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

fle...ret, non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

ret qui non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

fle...ret, non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret in

tan... to, in tan... to, sup pli... ci... o?

in

tan... to, in tan... to, sup pli... ci... o?

in

Quis, quis, quis est ho... mo,

tan... to, in tan... to, sup pli... ci... o?

in

Quis, quis est ho... mo qui non

qui non fle... ret, Chris... ti ma... trem si vi... de... ret in

tan...to, in tan...to sup...pli...ci...o?

Quis, qui non fle...ret

fle...ret, Chris...ti Ma...trem si...vi...de...ret in

tan...to, in tan...to sup...pli...ci...o? in

Quis, qui non fle...ret in

in tan...to sup...pli...ci...o,

tan...to, in tan...to sup...pli...ci...o,

tan...to, in tan...to sup...pli...ci...o,

tan to, in tan to sup pli ci o, in

in tan to, in tan

in tan to, in tan

tan to sup pli ci o?


to, in tan to sup pli ci o?

to, in tan to sup pli ci o?

to, in tan to sup pli ci o?

Moderato

SOP. SOLO

Met. 88 = 

Moderato



Quis non posset con-tris-ta-ri, pi-am Ma-trem con-templari
 dolentem do-lentem cum Fi-li-o? Quis non pos-set con-tris-ta-ri,
 pi-am Matrem con-tem-pla-ri, con-tem-pla-ri do-lentem cum Fi-li-o, cum
 Fi-li-o? Quis quis non posset con-tris-ta-ri, con-tem-plari dolentem cum
 Fi-li-o, cum Fi-li-o, do-len-tem cum Fi-li-o.

8vi *8vi* *8vi*

8vi

Quis non posset con-tri-sta-ri

pi-am ma-trem con-templa-ri, quis non posset con-tris-ta-ri,

pi-am Matrem contem-pla-

ri do

Cres. mf

p

len-tem cum Fi-li-o, cum Fi-li-o; quis non pos-set con-tri-sta-ri pi-am

Matrem con-tem-pla-ri do-len-tem cum Fi-li-o. Quis non posset con-tem-

pla-ri do-len-tem cum Fi-li-o, cum Fi-li-o, do-len-tem cum

Fi-li-o, do-len-tem cum Fi-li

o.

8vi

8vi

8vi

Allegro ma non troppo

Met. 84 —

Allegro
ma non
troppo

BASSO SOLO
Ma. 84 =

**Allegro
ma non
troppo**

Pro pec-ca-tis su-æ gentis

pro pec-ca-tis su-æ gen-tis, su-æ gentis

vi-dit Je-sum in tor-men-tis,

in tor-men-tis, in tor-

men-tis, tor-men-tis, et fla-gel-lis, fla-gel

lis sub-di-tum, et fla-gel

lis et fla-gel lis, fla-gel lis sub di

tum. Pro pec-ca-tis

su-æ gen-tis, pro pec-ca-tis su-æ gen-tis, pro pec-ca-tis,

su-æ gen-tis vi-dit Je-sum

in tor-men-tis, in tor-

men-tis, in tor-men-tis, tor-men-tis,

et fla-gel-lis, fla-gel-lis sub-di-tum,

et fla-gel-lis, et fla-gel-lis,

lis, fla-gel-lis sub-di-tum, et fla-gel-lis, fla-

gel-lis sub-di-tum.

gel-lis sub-di-tum.

SOLO
TENORE

Met. 76

Lento
e
Mestoso

Lento e Mestoso

The musical score is for a Solo Tenor part, likely from a Stabat Mater. It consists of six systems of music. Each system has a piano accompaniment on the left (treble and bass staves) and a vocal line on the right (single staff). The tempo is marked 'Lento e Mestoso'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the left hand and more melodic lines in the right hand. The vocal line is a tenor part with lyrics in Latin. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also markings for *f* (forte) and *pp* (pianissimo) in the piano part.

Vi ... dit su ... um dulcem na ... tum, dul ... cem na ... tum, vi ... dit su ... um

dul ... cem na ... tum, dulcem na ... tum mo ... ri ... en ... do

de ... so ... la ... tum, mo ... ri ... en ... do de ... so ... la ... tum,

dum e... mi... sit spi... ri... tum, dum e... mi... sit, dum e... mi... sit
 spi... ri... tum, *mf* *p* *mf*
p *mf*
 Vi... dit su... um dul... cem na... tum, dul... cem na... tum,
p
 mo... ri... en... do de... so... la... tum, mo... ri... en... do
 de... so... la... tum, dum e... mi... sit spi... ri... tum,

The musical score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin and are written below the vocal line. The piano accompaniment features various textures, including chords, arpeggios, and moving lines. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout the score. The final system ends with a double bar line.

vi...dit su...um dul...cem na...tum, dul...cem na...tum, dulcem

na...tum, dum e...mi...sit, e...mi...sit spi...ri...tum,

dum e...mi...sit, dum e...mi...sit dum e...mi...sit spi...ritum,

dum e...mi...sit spi...ri...tum.

mf p mf p mf p

gvi

hr

mf p

mf p

mf p

mf p

HAYDN: "Missa" NOVELLO, Edition Paul GUTH No. 2

Allegretto

Allegretto

Allegretto

Met. 116 = 

Allegretto

Full to 15

8vi



E...ja Ma...ter fons a...mo...ris,

E...ja Ma...ter fons a...mo...ris,

E...ja Ma...ter fons a...mo...ris,

E...ja Ma...ter fons a...mo...ris,



e...ja Ma...ter fons a...mo...ris, me sen...

e...ja Ma...ter fons a...mo...ris,

e...ja Ma...ter fons a...mo...ris,

e...ja Ma...ter fons a...mo...ris,

8vi



ti...re vim do...lo...ris fac, ut te...cum, te...cum lu...ge am.

me sen ti...re vim do...lo...ris fac, ut te...cum lu...ge am.

me sen ti...re vim do...lo...ris fac, ut te...cum lu...ge am.

me sen ti...re vim do...lo...ris fac, ut te...cum lu...ge am.

E...ja Ma...ter fons a...mo...ris, e...ja Ma...ter fons a...mo...ris, fons a...mo...ris, e...ja Ma...ter fons a...mo...ris, fons a...mo...ris, e...ja

ter fons a...mo...ris, me sen...ti...re vim do...lo...ris, Ma...ter fons a...mo...ris, me sen...ti...re vim do...lo...ris, Ma...ter fons a...mo...ris, me sen...ti...re vim do...lo...ris, Ma...ter fons a...mo...ris, me sen...ti...re vim do...lo...ris

ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris

[illegible]

The musical score is for a piece titled "Te cum, fac ut te cum lu ge am". It is written for a vocal ensemble and piano accompaniment. The score is in 4/4 time and the key signature has one flat (B-flat). The vocal parts are arranged in five staves, each with a different clef: Soprano (treble), Alto (treble), Tenor 1 (treble), Tenor 2 (bass), and Bass (bass). The piano accompaniment is written for the left and right hands on a grand staff (treble and bass clefs). The lyrics are: "te cum, fac ut te cum lu ge am,.....". The piano part features a prominent triplet of eighth notes in the right hand at the beginning of the second measure, marked with a forte (*f*) dynamic. The overall style is that of a 20th-century liturgical or choral setting.

..... *f* fac ut te cum, fac ut te cum lu ge am.

..... *f* fac ut te cum, fac ut te cum lu ge am.

..... *f* fac ut te cum, fac ut te cum lu ge am.

..... fac ut te cum, fac ut te cum lu ge am.

f *ff*

HAYDN'S "Stabat Mater." NOVELLO'S Editⁿ Per^l Collⁿ N^o 3.

Fac ut ar de at cor

Fac ut ar de at cor

Fac ut ar de at cor

Fac ut ar de at cor

mf

8vi

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

8vi

Chris tum De um, ut si bi, ut si bi com

Chris tum De um, ut si bi, ut

Chris tum De um, ut si bi, ut si bi com pla ce

Chris tum De um, ut si bi, ut si bi com pla ce

8vi

pla
si bi com pla
am, com pla
am,
am, ut
ce am, ut
ce am, ut
ce am, ut

ut si bi com pla
si bi com pla
ut si bi com pla
ce am, fac
ce am, fac
ce am, fac

fac, ut si bi, fac, ut si bi com pla
fac, ut si bi, fac, ut si bi com pla
fac, ut si bi, fac, ut si bi com pla
fac, ut si bi, fac, ut si bi com pla

8vi
Ped: 8vi

fac, ut te cum, fac ut te cum lu ge

fac, ut te cum, fac ut te cum lu ge

fac, ut te cum, fac ut te cum lu ge

fac, ut te cum, fac ut te cum lu ge

am, fac, ut si bi, fac, ut si bi com pla ce

am, fac, ut si bi, fac, ut si bi com pla ce

am, fac, ut si bi, fac, ut si bi com pla ce

am, fac, ut si bi, fac, ut si bi com pla ce

am.

am.

am.

am.

31

Met: 88 = 
Larghetto



Sancta Mater is-tud a-gas cru-ci-fix i-gi-fi-ge pla-gas cor-di me-o va-li-de

cor... di me... o, cor... di me... o va... li... de,

cor... di me... o va... li... de,

li... de,

cor... di me... o va... li... de, cor... di me... o... va...

li... de.

Sanc... ta Ma... ter is... tud a... gas

p *Cres.* *mf* *p* *8vi* *hr* *Cres.* *mf* *p* *8vi*

cru-ci-fix-i-fi-ge plagas cor-di
 me-o va-li-de, cor-di me-o, cor-di me-o va-li-
 de, cor-di me-o va-
 li-de cor-di me-o va-li-de,

mf *p* *Cres.* *p* *Cres.* *mf*

8vi 8vi

31

cor. di me o va li de. Tu i

na ti vul ne ra ti, pœ nas me cum,

Tam dig na ti pro me pa ti, pœ nas

pœ nas me cum, pœ nas me cum di vi de,

me cum, pœ nas me cum, me cum di vi de,

pœ nas me cum, pœ nas me cum,

cum di vi de, pœ nas me cum, pœ nas me cum di vi de,

cum di vi de, pœ nas me cum, pœ nas me cum di vi de,

The musical score is for Haydn's "Stabat Mater," arranged by Novello. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are in Latin, and the music includes various dynamic markings and performance instructions.

System 1: The vocal line begins with the lyrics "poe... nas me... cum di... vi de." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2: The vocal line continues with "Sanc... ta Ma... ter is... tud." The piano accompaniment maintains the eighth-note texture. Dynamics include *p* and *mf*.

System 3: The vocal line has "a... gas, cruci... fix... i fi... ge." The piano accompaniment includes a *hr* (hairpins) marking. Dynamics include *p* and *mf*.

System 4: The vocal line has "pla... gas cor... di me... o va." The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* and *mf*.

System 5: The vocal line has "li... de." The piano accompaniment concludes with a *Cres.* (Crescendo) marking.

36

cor-di me-o va-li de. Tu-i na-ti vulne-

cor-di me-o va-li de.

p *mf*

ra-ti pœ-nas me-cum, pœ-nas me-cum di-vi-de,

Tam dig-na-ti pro me pa-ti, pœ-nas me-cum di-vi-de,

mf

pœ-nas me-cum pœ-nas me-cum *Cres*

pœ-nas me-cum *p* *Cres*

cum, me-cum di-vi-de, *tr*

cum, me-cum di-vi-de, *tr*

mf *8vi* *mf*

tr *p*

mf *tr*

Lagrimoso

ALTO SOLO

Mct: 72 = 

Lagrimoso

p *mf*

Cres *p* *mf*

Fac me ve-re te-cum fle-re, te-cum fle-re,

cru-ci-fix-o con-do-le-re, donec e-go, donec e-go

vix-e-ro. Fac me ve-re tecum fle-re, cruci-fix-o con-do-le-re, con-do-



The musical score is for an Alto Solo part, marked 'Lagrimoso' (tearful). It is in C major, 4/4 time, with a tempo of 72 beats per minute. The score consists of 12 measures. The first system (measures 1-4) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the piano introduction. The third system (measures 9-12) begins the vocal entry with the lyrics 'Fac me ve-re te-cum fle-re, te-cum fle-re,'. The fourth system (measures 13-16) continues the vocal line with the lyrics 'cru-ci-fix-o con-do-le-re, donec e-go, donec e-go'. The fifth system (measures 17-20) continues the vocal line with the lyrics 'vix-e-ro. Fac me ve-re tecum fle-re, cruci-fix-o con-do-le-re, con-do-'. The piano accompaniment is marked with dynamics *p* (piano) and *mf* (mezzo-forte), and includes a crescendo marking. The score is written for Alto Solo.

le re donec e go, donec e go, donec e go vix e ro, donec

e go, donec e go vix e

ro.

mf

Jux ta cru cem te cum, te cum sta re, et me ti bi so ci.

p

a re in planctu de si de ro, in plane tu de si de ro. Jux ta

cru cem te cum sta re, et me ti bi so ci a re in plane tu de si de ro, in

plane tu de si de ro et me

ti bi so ci a re in plane tu de si de ro, in planctu, in

plane tu, in plane tu, in

plane tu de si de ro.

mf *p* *Cres.* *p* *mf* *hr.*

Andante

VOCE

Met: 72 = ♩

Andante

The musical score is written for a quartet and chorus. It begins with a vocal part for the Voice, followed by a piano accompaniment for the quartet and chorus. The tempo is marked Andante, and the meter is 3/4. The key signature is B-flat major. The score includes lyrics in Latin: "num prae-cla-ra, mi-hi jam non sis a-ma-ra, mi-hi non". The piano accompaniment features a prominent bass line with octaves (8vi) and a melodic line in the right hand. The vocal parts include a solo section for the Voice and a chorus section for the quartet and chorus.

num prae-cla-ra, mi-hi jam non sis a-ma-ra,
sis a-ma-ra, non, non, non sis a-ma-ra,

vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra,
mi-hi non sis a-ma-ra, non, non, non sis a-ma-ra,
ra, Vir-go vir-gi-num prae-cla-ra,

vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra, fac me
mi-hi non sis a-ma-ra, non mi-hi non sis a-ma-ra, fac me
mi-hi non sis a-ma-ra, fac me
mi-hi jam non sis a-ma-ra, a-ma-ra, fac me te-cum

te cum plan ge re.

te cum plan ge re.

te cum plan ge re.

plan ge re.

Fac, fac, fac,

Fac, fac, fac,

Fac, fac, fac,

Fac, fac, fac,

Ped: 8vi

Vir go, Vir go vir gi num prae cla ra, mi hi, mi hi jam non

Vir go, Vir go vir gi num prae cla ra, mi hi, mi hi jam non

Vir go, vir gi num prae cla ra, mi hi jam non

Vir go, Vir go prae cla ra, mi hi

mi hi non sis

mi hi non sis

mi hi non sis

mi hi non sis

p

sis a ma-ra, fac me te-cum, fac me

sis a ma-ra, fac me te-cum, te-cum, fac me

sis a ma-ra, te-cum, fac me te-cum, fac me

non sis a ma-ra, fac me te-cum fac me te-cum, fac me

a ma-ra non sis, fac,

a ma-ra non sis, fac,

a ma-ra non sis, fac,

a ma-ra non sis, fac,

te-cum, plan-ge-re, fac me te-cum plan-ge-re.

te-cum, plan-ge-re, fac me te-cum plan-ge-re.

te-cum, plan-ge-re, fac me te-cum plan-ge-re.

te-cum, plan-ge-re, fac me te-cum plan-ge-re.

fac, fac me te-cum, te-cum plan-ge-re.

fac, fac me te-cum, te-cum plan-ge-re.

fac, fac me te-cum, te-cum plan-ge-re.

fac, fac me te-cum, te-cum plan-ge-re.

8vi

44

The musical score is arranged in three systems. The first system consists of a grand piano (4 staves) and two vocal staves (2 staves each). The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The vocal parts are currently silent. The second system introduces vocal entries. The first vocal staff (Soprano) has a 'Solo' marking and the lyrics: 'Fac ut por...tem Chris...ti mor...tem, pas-si-o-nis'. The second vocal staff (Alto) also has a 'Solo' marking and the lyrics: 'Fac..... ut por...tem Chris...ti mor...tem, pas-si-o-nis'. The piano accompaniment continues throughout. The third system shows the piano part continuing with various dynamics like *hr* and *p*, while the vocal parts remain silent.

fac con... sortem, Solo Fac ut por... tem Chris... ti mor... tem, pas... si...

fac con... sortem, Solo Fac ut por... tem Chris... ti mor... tem, pas... si...

pas... si... o... nis fac con... sortem, pas... si... o... nis fac con... sortem, pas... si... o... nis

o... nis fac con... sortem, pas... si... o... nis fac con... sortem, pas... si... o... nis

Fac,
Fac,
Fac,
Fac,

Tutti

et pla... gas, et pla... gas, et pla... gas, et

et pla... gas, et pla... gas, et pla... gas, et

fac con... sor... tem, et pla... gas, et pla... gas, et plagas et

fac con... sor... tem, et pla... gas, et pla... gas, et plagas re... *Tutti*

fac, *et Tutti*

fac, *et Tutti*

fac, *et Tutti*

fac, *et*

Ped:

Solo

pla... gas re... co... le... re. Fac ut por... tem Chris... ti mor... tem,

pla... gas re... co... le... re.

pla... gas re... co... le... re.

co... le... re.

pla... gas re... co... le... re.

pla... gas re... co... le... re.

pla... gas re... co... le... re.

plagas re... co... le... re.

p

8vi

pas-si-o-nis, fac con-sortem, et... pla-gas, pla-gas

Solo et... Solo pla-gas, pla-gas

Solo et... Solo pla-gas

et pla-gas

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

re-co-le-re, et... pla-gas, pla-gas re-co-le-re,

re-co-le-re, et... pla-gas, pla-gas re-co-le-re,

re-co-le-re, et... pla-gas re-co-le-re,

re-co-le-re, pla-gas re-co-le-re,

fac con-sor-tem, fac,

fac con-sor-tem, fac,

fac con-sor-tem, fac,

fac con-sor-tem, fac,

48

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

fac, fac, et..... pla... gas,

fac, fac, et..... pla... gas,

fac, fac, et pla... gas,

fac, fac, et..... pla... gas,

pla gas re co le re.

pla gas re co le re.

pla gas re co le re.

pla gas re co le re.

pla gas re co le re.

pla gas re co le re.

pla gas re co le re.

Solo Fac Solo me pla gis

Solo Fac Solo me pla gis

Solo Fac, Solo Fac,

Solo Fac, Solo Fac,

Solo Fac,

Solo Fac,

Solo Fac,

Solo Fac,

This musical score is for page 50 of a composition. It features a vocal ensemble and a piano accompaniment. The vocal parts are arranged in two systems of four staves each. The piano part is shown in grand staff notation (treble and bass clefs) at the bottom of each system. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin, and the music includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

Vocal Lyrics:

System 1:
vul ne ra ri,
vul ne ra ri,
me pla gis vul ne ra
me pla gis vul ne ra

System 2:
fac, fac,
fac, fac,
fac, fac,
fac, fac,

System 3:
ri,
ri,
fac me pla gis, pla gis
fac me pla gis, pla gis
fac me pla gis
fac me

System 4:
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,

Piano Part: The piano accompaniment provides harmonic support for the vocal lines. It features flowing arpeggiated figures in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is present in the final system.

vul...ne...ra-ri, cru...ce, cru...ce hac in...e...bri-a-ri, fac,

vul...ne...ra-ri, cru...ce, cru...ce hac in...e...bri-a-ri, fac,

vul...ne...ra-ri, cru...ce hac in...e...bri-a-ri, fac,

vul...ne...ra-ri, cru...ce in...e...bri-a-ri, fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

fac, ob a...mo...rem fi...li-i,

fac, ob a...mo...rem fi...li-i,

fac, ob a...mo...rem fi...li-i,

fac, ob a...mo...rem fi...li-i,

cru...ce in e bri-a-ri, ob a...

cru...ce in e bri-a-ri,

cru...ce in e bri-a-ri,

cru...ce in e bri-a-ri,

cru...ce in e bri-a-ri, ob a...

svi.

8vi

[illegible]

The image shows a page from a musical score for 'Salve Maria' by Joseph Haydn. The score is written for voice and piano. The vocal part is in the upper system, and the piano accompaniment is in the lower system. The key signature is B-flat major (two flats), and the time signature is common time (C). The vocal line begins with the lyrics 'vul ne ra ri, cru ce hac in e bri a ri.' The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic, chordal pattern in the left hand. The score is printed on a single page with a large, decorative initial 'S' at the top left.

[illegible]

This musical score is for a section of Haydn's 'Stabat Mater'. It features woodwind parts for oboes and a piano accompaniment. The score is written in B-flat major (two flats) and common time. The woodwind parts are marked 'Tutti' and 'f' (forte). The lyrics are 'a-mo-rem fi-li-i' and 'morem a-mo-rem fi-li-i'. The piano part includes a section marked '8vi' (octave up) and a section marked 'tr' (trill). The score is divided into two systems, each with five staves. The first system contains the woodwind parts and the piano accompaniment. The second system contains the woodwind parts and the piano accompaniment. The piano part includes a section marked '8vi' (octave up) and a section marked 'tr' (trill).

Tutti f
ob a-mo-rem fi-li-i.
Tutti f
ob a-mo-rem fi-li-i.
Tutti f
ob a-mo-rem fi-li-i.
Tutti f
ob a-mo-rem fi-li-i.
morem a-mo-rem fi-li-i.
morem a-mo-rem fi-li-i.
morem a-mo-rem fi-li-i.
morem a-mo-rem fi-li-i.
8vi
tr

SOLO BASSO

Met: 144 = ♩

Presto

The musical score is for a solo bass part with piano accompaniment. It is in B-flat major (two flats) and 4/4 time, marked 'Presto'. The tempo is indicated as 144 beats per minute (Met: 144 = ♩). The score consists of five systems of music. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction. The third system begins the vocal entry with the lyrics 'Flam... mis or... ci ne suc...'. The fourth system continues the vocal line with 'cen... dar, flammis ne suc... cen... dar,'. The fifth system concludes the vocal line with 'per te, vir... go, fac. de... fen... dar, fac, de... fen... dar, in'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand, often with chords. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *Cres* (crescendo).

Flam... mis or... ci ne suc...

cen... dar, flammis ne suc... cen... dar,

per te, vir... go, fac. de... fen... dar, fac, de... fen... dar, in

di...e, in di...e, in di...e, ju di...ci i, in

p *mf*

di...e ju di...ci i, ju di...ci i,

p *Cres.* *mf*

Flam...mis or...ci ne suc...cen...dar, ne suc...cen...dar,

p *mf*

per te, vir...go, fac, de...fen...dar, in

p *Cres.*

di e ju di ci i, in di e ju di ci i. Per te,

vir go, fac, de fen dar. Flam mis or ci,

fac, de fen dar in di e, in di e ju di ci


i, in di e ju di ci i, ju di ci

i.

SOLO TENORE.

59

SOLO
TENORE

Met: 104 = 

* 

* 

* 

* 

* 

* NB. There is no time marked to this movement in the Full Score, but the style of it

HAYDN'S "Stabat Mater," NOVELLO'S Edit.ⁿ Per.¹ Coll.ⁿ N.^o 8, appears to require "Andante Larghetto" as the most appropriate direction.

la ri gra

ti a. Fac me cru ce suble va ri, mor te conser va ri, cumu

p *p* *p*

8vi

la ri gra

ti a. gra ti

mf

a.

mf

8vi

Largo assai.

61

Largo
assai.

Soli

Solo

Quan...do Cor...pus


Quan...do Cor...pus

mo...ri...e...tur

mo...ri...e...tur

mori...

Largo
assai.

Met: 72 = 

Largo
assai.





Pa-ra-di-si Pa-ra-di-si glo-ri-a ri-a.

Pa-ra-di-si Pa-ra-di-si glo-ri-a glo-ri-a.

Pa-ra-di-si Pa-ra-di-si glo-ri-a.

Pa-ra-di-si Pa-ra-di-si glo-ri-a.

Segue "Fuga" Alla Breve.

FUGA. Alla Breve.

Alla Breve.

Alla Breve.

Met: 96 = ♩

Alla Breve.

Full without Trumpet.

Pa-ra-di-si glo-ri-a ut a-ni-mæ do-ne-tur A-

men A-

8vi

63

Pa-ra-di-si glo-ri-a ut a-ni-mæ do-

men A

men A

men

8vi

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics 'Pa-ra-di-si glo-ri-a ut a-nimæ do-mi-ne-tur A-men A-men A-men'. The piano accompaniment provides harmonic support with chords and melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

ne tur A men A men A

Pa ra di si glo ri

HAYDN's "Stabat Mater" NOVELLO's Editⁿ Part^l Collⁿ N^o 8

Ped: 8vi

men

men Pa ra di si glo ri a A

Pa ra di si glo ri a A men A

a ut a nimæ do ne tur A men A men A

gyi

A men A

men A men A

men A men A

men A

gyi

men A men A men A men

men A men A men A men

men A men A men A men

men A men A men A men

p

Solo

p

tr

Tutti

A

f

men
Tutti

Pa... ra... di... si

Pa... ra... di... si glo... ri... a ut a... nimæ do...

Pa... ra... di... si glo... ri... a A

8vi

[illegible][illegible]

men A men A men A

Pa ra di si glo ri a ut a nimæ do ne tur A

gvi

men A men A men A Pa ra

Pa ra di si glo ri a A

men A

men Pa ra di

di si glo ri a A men Pa ra di si glo ri

men Pa ra di si glo ri

men A men A

si glo ri a A men A men men men

Solo

p

